

THE MUSIC OF CREAM



On Friday, April 29, the Community Center for the Performing Arts proudly welcomes The Music of Cream to the WOW Hall.

The Music of Cream is made up of Kofi Baker (Ginger Baker's son), Will Johns (Eric Clapton's nephew), Sean Menabb and Chris Shutters. They have announced an exciting new tour for 2022. Honoring the legendary band's landmark album *Disraeli Gears*, the 40-date North American outing will feature *Disraeli Gears* performed in its entirety followed by a set of additional hits and rarities from Cream, Clapton, Blind Faith and more.

The upcoming tour finds The Music of Cream continuing their celebration of the extraordinary music and legacy their family members created more than 50 years ago via their extensive live show and personal stories and footage of their fathers and mentors.

Cream's landmark 1967 recording of *Disraeli Gears* is often considered Cream's crowning achievement. Following

the album performed in its entirety, the band will play "Clapton Classics" including hits like "Cocaine", "Layla" "Crossroads" and "Wonderful Tonight" along with other Cream hits and rarities that fans have been asking for.

This unique project began in 2017 with a handful of concerts celebrating the 50th Anniversary of 'The Cream' in Australia and New Zealand. The show was so well-received that The Music of Cream has now been seen over one hundred times by tens of thousands of fans across North America and the U.K. -- with many shows selling out!

The Music Of Cream continues to feature family members Kofi Baker (son of Ginger Baker) on drums and Will

Johns (Eric Clapton's nephew and son of Zeppelin/Stones engineer Andy) on guitar and vocals. The two will unite with master musicians Sean McNabb and Chris Shutters to deliver a concert that is second to none.

Along with the legendary music, the show features storytelling, photographs and integrated videos, many of which have not been seen before, so that even the most diehard fans are guaranteed a night to remember.

The Music of Cream looks forward to sharing Cream's incomparable music with fans, new and old, to keep the trio's legacy alive.

Tickets are \$20 in advance, \$25 day of show. Doors open at 7:00 pm and showtime is 8:00. ★

"[The Music of Cream] are a tight and very powerful trio... The show is a must see for any Cream fan. It will knock your socks off." – Goldmine Magazine

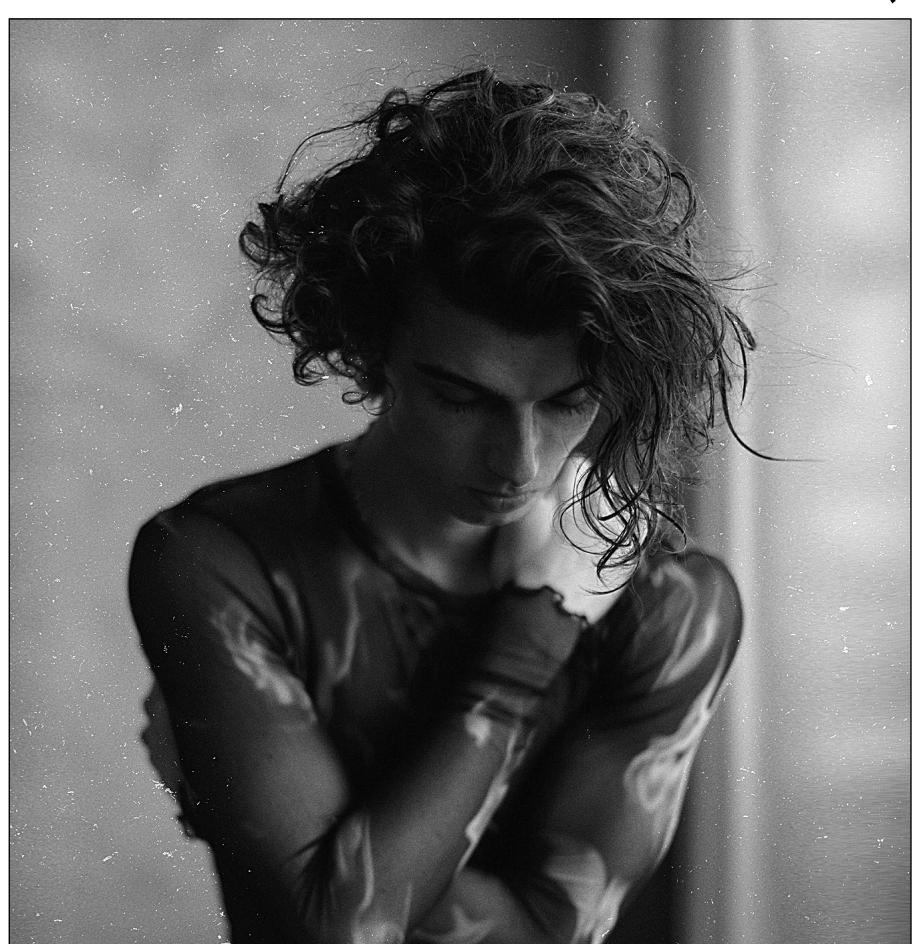
mehro

On Sunday, April 24, the Community Center for the Performing Arts proudly welcomes mehro to the WOW Hall.

It is to no one's surprise that listeners around the globe have fallen for mehro. Cut from the same cloth of earnest songwriters like Elliot Smith, Jeff Buckley and Rufus Wainwright, mehro brings a maturity to music that is missing from the current pop-centric scene. From his deft, poignant lyrics to his sweet, indie sound, mehro's evocative imagery draws you in as you join him on his journey. Through his masterful compositions, mehro captures the essence of a soul much older and wiser than he seems.

Sky on Fire, mehro's highly-praised project about the bleakness of 2020, catapulted the artist to new heights with over 34M streams on all platforms, 350K TikTok views in a *single night*, and half a million views overall on the platform.

The LA native only released his first song in 2020, but his undeniable talent has been recognized by NPR's *All Songs Considered*, *American Songwriter*, *FLOOD* and *The Line of Best Fit*. Tastemakers like *Flaunt*, *Ones To Watch*, *C-Heads*, and *Variance Magazine* have also heralded him as one, "of the most



exciting new artists to arrive."

Having quickly earned a following of 210K followers on Instagram, the mehro wave shows no sign of breaking as the

worldwide love continues to pour in.

Tickets are \$12 in advance, \$14 day of show. Doors open at 7:00 pm and showtime is 8:00. ★

WOW HALL NOTES

The Community Center for the Performing Arts is located in the Historic Woodmen of the World Hall.
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WAFFLES.



by Tim Edwards

On Saturday, March 19, the Community Center for the Performing Arts proudly welcomes to the WOW Hall The Shaky Harlots, Los Gondos, The Macks and Buddy Wynkoop.

Raw power. It's not just the name of an Iggy and the Stooges tune. It's the perfect description for the sound and the fury that is The Shaky Harlots. A band as diverse as the hometowns they hail from, TSH came together with a shared love of all things noise and distortion.

The Southern Oregon music scene has been kind to the band.

Bryonna Dean (vocals, rhythm guitar), Laramie Crow (vocals, guitar), Andrew Peel (drums), Bailey Arango (lead guitar) and Kaity Arango (bass) admired each other's work, from other groups mostly, and in the spirit of creativity, made a super group with intensity and the aforementioned raw power.

From Oregon to Texas, Florida to California, the Shaky Harlots bring a diversity of styles and blend it together seamlessly.

On tracks like 'Third Wheel' and "Pretty Fool" lead singer Bryonna belts out her vocals so well that even Karen O of the Yeah, Yeah, Yeahs (an influence on the

band) would stand up and take notice. Bryonna says, "We like every new song we write and record to be better than the last one, so we're having a lot of fun keeping that creative momentum going."

The Shaky Harlots are a rising band with optimism in their soul and a lot of noise to make. If Queens of the Stone Age read this, you better put the Shaky Harlots on the bill. You won't be disappointed.

If you want to hear this raw power for yourself, come to the WOW Hall on March 19th. Tickets are \$12 in advance, \$15 day of show. Doors open at 7:00 pm and showtime is 8:00. ★



ANDY WOODHULL

On Friday, March 18, A and R Productions Presents comedian Andy Woodhull at the WOW Hall.

Andy Woodhull has appeared on *The Late Late Show with James Corden*, *Conan*, *Live at Gotham* and *The Half Hour* on Comedy Central. In 2014, he was

the first comedian to make his network television debut on *The Tonight Show Starring Jimmy Fallon*. His *Dry Bar* comedy special on YouTube has over nine million views.

All five of Andy's comedy albums are in rotation on Sirius Satellite Radio, and his jokes have

played over 40 million times on Pandora.

Most recently, Andy worked as a writer on SYFY's *The Movie Show*, and was featured in two episodes.

Tickets are \$20 in advance, \$25 day of show. Doors open at 6:30 pm and showtime is 7:30. ★



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LIVE MÁS™



On Wednesday, April 6, the Community Center for the Performing Arts proudly welcomes to the WOW Hall: Surfs Drugs, Salo Panto, EWEB and Creep Creep Janga.

Eugene's Surfs Drugs describes themselves as, "A unique hybrid of in-your-face rock and psychedelic, groovy vibes. Dangerous, yet accessible. Let us take your consciousness on a trip to space and back."

Salo Panto is a high volume five-piece psychedelic rock band based out of Portland. Formed in 2015, a focus of Salo Panto has always been the continuity of their live performance. From the first note to the last, the stops in sound are rare. The musical style ranges from well-structured arrangements to ripping guitar solos. It touches on everything from classic rock of the 60's and 70's to Pavement to Sonic Youth to Animal Collective and Unknown Mortal Orchestra.

Salo Panto is Edwin Beach (sampler, synthesizer and hand percussion), Pat Matey (guitar), Max Doyle (bass and synthesizer), Dave Kudelka (drums) and Joe Garwig (vocals and guitar).

EWEB (Eugene Water and Electric Band) is a rock band out of Eugene. The band was formed at the beginning of 2021 by Jack Carek, Tate Iverson, Sam Mondros and Ben Sickler. They released their first single "Wasted Days" in June 2021. While "Wasted Days" reflects the group's interest in bands such as Steely Dan, their more recent shows have consisted of harder guitars and more experimental jams.

"The band EWEB — The Eugene Water and Electric Band — is without a doubt the hottest five piece the scene has seen for quite some time, and the boys hold up to the electric energy of their name in every aspect," reports Melena Saadeh in the UO *Daily Emerald*.

Creep Creep Janga is described as, "heavy psychedelic stoner rock with wailing female vocals and fuzzed out instruments."

Tickets are \$12 in advance, \$15 day of show. Doors open at 6:30 pm and showtime is 7:30. ★



By Tim Edwards

On Saturday, March 26, the Community Center for the Performing Arts proudly welcomes Alamance, Fireball Sunset, 2106 and Micky Wickd.

It's the summer of 1990 and a cassette falls into my lap. On the cover is a strange symbol, sharp and Celtic-like. The band's name was even more mysterious. It was Queensrÿche. Once I was alone in my room, I put the cassette in the tape deck, and a new universe of music opened up. Here was a style of hard rock that was atmospheric, intricate, emotional and most importantly, told a story.

If there is one band that I believe could take that same spirit that Queensrÿche created and move it forward, it would be Eugene Oregon's own Alamance. But I wasn't so optimistic at first. Upon researching this band, I also noticed some sharp mysterious symbols associated with their music. Did they have the power and emotion I was looking for or was this just another run of the mill, riff-centric rock band that took themselves WAY too seriously? On December 12th, I was able to find out

I caught their livestream and I was immediately brought back to my old room and enveloped with a familiar sound. A raw, progressive, other worldly music that took power chords and symphonic guitar leads to another realm of possibility. Even the synthesizer breaks had emotional weight.

There's no question that the lyrics are delivered with the rawest emotion I've heard in a very long time. Poetic and heartbreak, they want to be optimistic but sometimes that's just not what life is all the time. In the song "Perfect Pretender," the protagonist has doubts about his emotional state. I personally related to a specific lyric: "I just want our love to last forever, but is this love really for me?" After going through a very emotionally devastating divorce, I found myself saying this lyric in some form or fashion on repeat to myself.

Another lyric that stood out for me was an example of indecisiveness that I'm very much guilty of. From their new single "Evaporate": "...but I don't know what they make, which to love and which to break. Which to keep and which to hate." That constant back and forth of feelings towards one thing or the other is very relatable and made me even more inspired by the group.

FIREBALL SUNSET

Eugene's Fireball Sunset is Ben Paul on bass, Stan Hixson on vocals, Sam "Bam" Adato on drums and Nate Crawford on guitar. They describe themselves as part of the "NWCR" - New Wave of Classic Rock.

With a powerhouse sound Fireball Sunset delivers quality songwriting featuring catchy riffs, hard driving rhythms and unforgettable vocal hooks. Reminiscent of Deep Purple, Rainbow, UFO, Sabbath and Montrose, this is Hard Hittin' High Energy Rock at its finest. Check out the video <https://youtu.be/UNlovDPacbU>, Don't miss em!

Tickets are just \$8 advance, \$10 day of show. Doors open at 7:00 pm and showtime is 8:00. ★



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TWO NIGHTS OF FURTHURMORE

On Friday and Saturday, April 15 and 16, Euphoric Reality Productions presents FURTHURMORE (benefiting the restoration of the original FURTHUR bus) with 2 nights of ONE-EYED JACK with special guests TBA.

For three decades, One-Eyed Jack has been entertaining audiences throughout the U.S. as New Jersey's top jam band.

Since their formation by guitarist Gary Gallagher as a psychedelic garage band while still in their teens, they've transformed into a national touring cosmic experience. After bassist/lyricist Adam Riley joined, the repertoire doubled, and the sound grew stronger.

Vocalist/lyricist Rosie Lazroe brought a presence of both fire and lightning with her dynamic voice and songwriting. Then came the driving rhythm of Vincent Smith, known for drumming that goes beyond the technical, into deeper transcendent spaces.

Through various lineup and style changes, the original sound has remained - powerful rock & roll mixed with heartfelt lyrics that touch on both the spiritual and surreal. Their fifth original album is in the works.

As successful as their recording career has been, One-Eyed Jack are equally known for their thrilling, live performances. With a pulsating light show set to cosmic jams, their psychedelic blend of rock & roll transforms the audience to higher levels of grooviness and consciousness, creating an atmosphere to dance and "freak freely".

Tickets are \$10.00 in advance, \$12.00 day of show. Doors open at 6:30 pm and showtime is 7:30. ★

BOTTLEDROP BLUE BAGS

BottleDrop Give Blue Bags are now available at the WOW Hall. BottleDrop Give is a long-term, sustainable way to raise funds for our nonprofit. All we need to do is distribute Blue Bags with a barcoded bag tag to our supporters. Then, they fill Blue Bags with empty containers and drop them off at any BottleDrop location at their convenience. The Bottledrop staff will count the containers and the WOW Hall gets the refund value.



SITTING ON STACY & THE AQUADOLLS

On Saturday, April 9, the Community Center for the Performing Arts proudly hosts The Aquadolls and Sitting on Stacy with special guest The Polaroid Tide.

Sitting On Stacy sounds like Southern California. With sun-soaked sixties-style harmonies, galloping punked-out rhythms, and moments of swaying reggae, the trio — Hoyt Yeatman [lead vocals, guitar], Kyle Hart [bass, vocals], and Trevor Smith [drums] — bottle these breezy vibes into a bold, bright, and upbeat signature sound.

THE AQUADOLLS



Growing up north of Los Angeles in Ventura County, the boys initially met in a middle school music program at Rock Nation Studios. Friendly childhood jams evolved into proper high school bands. They officially formed Sitting On Stacy during 2017, cutting their teeth with countless college house party gigs up and down the coast while attending San Diego State University.

Following *Obsessed*, *Perfectly Sane*, and the *Mel's Neck of the Woods* EP, "Chest Hair" cracked one million Spotify streams in 2019 as buzz grew. Once the global pandemic hit, the boys turned to TikTok, posting covers on the platform. After gathering millions of streams independently and working with Fat Mike of NOFX, the band properly introduce themselves with *This Summer's Day*.

Stay tuned for more new music to come from Sitting On Stacy this spring!

THE AQUADOLLS

The Aquadolls were founded in

La Mirada, California in January 2012 by lead singer and songwriter Melissa Brooks. Melissa began recording bedroom demos of her songs and eventually released *We Are Free* in early 2013, and then debuted her album *Stoked on You* in December 2014.

After a brief break from releases, the stars aligned in July 2018 and the new era of The Aquadolls commenced with Jacqueline Proctor on drums and Keilah Nina on bass. The band grew as a powerful threesome leading up to the release of

In July 2021, The Aquadolls signed to indie label Enci Records and released their latest single "Disappearing Girl", followed by "Xmas Wrapping" in November 2021, featuring members of NOFX and Fishbone.

Having opened for artists like Pennywise, Kate Nash, Vivian Girls and X, playing festivals with Weezer, Rancid, Cat Power and FIDLAR, touring with White Reaper, as well as headlining North American tours and playing local California shows, The Aquadolls are in-your-face and good vibes all at once with energetic performances that leave you anticipating the next show.

The Aquadolls pack a punch with tongue-in-cheek lyrics, hard-hitting licks, and soothing vocal harmonies that will guarantee a head bang from anyone listening.

THE POLAROID TIDE

Based in the Pacific Northwest, The Polaroid Tide was created by Aaron O'Hara as an electronic indie-pop project. Debuting *The Polaroid Tide EP* during the pandemic year of 2021, Aaron saw the need for beauty, meaningfulness and positivity in the world around him. The Polaroid Tide combines these three aspects along with anthem-friendly choruses that are layered with textures of atmospheric synth, EDM, and the Brit Pop influences that shaped him. Ultimately, his aim is to relate with his audience in a timeless and meaningful way that presses them into ever-increasing human connectivity.

Tickets are \$15 in advance, \$18 day of show. Doors open at 7:30 pm and showtime is 8:30. ★



HELP IS ON THE WAY



On Tuesday, March 22, the Community Center for the Performing Arts proudly welcomes to the WOW Hall Help, Spoon Benders, DR/UNK and Candy Picnic.

Help is the frenzied sound of a broken and collapsing society.

In a world beset with anti-human reactions to daily struggles, Help responds with ways to dismantle evil machines and systems: *Remove fear from decision making. Act in defiant joy. Refuse to dominate others. Do not hoard the gifts of the universe. The future is uncertain. Ends don't justify means. Solidarity now.*

"If Ram Dass says: Be Here Now, I say Class War Now," says drummer Bim Ditson, "Because 'here' is becoming more and more unlivable with every millionaire, much less billionaire."

"Meditation is cool though, actually," he adds.

It is this pro-human mindset that brought Help band-mates Ryan Neighbors (guitar/vocals), Boone Howard (bass/vocals) and Bim Ditson (drums) together. All three had spent the last decade or so in other, perhaps more restrained, bands. Ditson with grinding indie rockers And And And, Neighbors with alt-pop dynamos Portugal. The Man and with his electronic project Hustle and Drone, Boone Howard with his band of the same name and the psych-leaning The We Shared Milk. With Help, they are retrieving punk roots each member had put down in their teens. They are ripping the seams back open to see what's really inside. "Everyone is angry," says Neighbors, "Make some art about it."

So they did. The trio holed up for two blood-soaked days at The Map Room studio in their hometown of Portland, OR with producer Sonny DiPerri (Portugal. The Man, Animal Collective, Protomartyr, Emma Ruth Rundle) whose unblinking production captures the band's urgency without taming their ferocity. The resulting EP is a mere six songs but each one cuts like a power-saw with the safety off. Bruised and gnarled, there's an unfiltered sense of humanity, pain, solidarity and even optimism. This is the plain justice of anarchy.

The recordings come with a layer of sweat and volume that

hammers the point deeper, and there's a bent-nail feeling that's just as good onstage.

"Playing live in this band is a revelation..." Howard says, "[I'm] used to fronting bands of my own, I'm learning how rewarding it is to sit back and complement these other guys whether accenting the kick and snare while locking in with Bim or just solidifying the melodic structure of the songs through Ryan's completely unhinged guitar playing."

Help refuses to bow to a world where the counterculture has been nullified by corporatism and surveillance capitalism. Help is the band Portland needs right now. It's the band the whole world could use a heavy dose of if we want to climb out of the dark ages of greed and into the next century of mutual aid and collaborative self-directed communities of creativity.

DR/UNK

DR/UNK is a self-described queer, drag-punk band. They play original punk music and dress in drag. Each band member has their own drag persona and stage personality — drummer Tristan Day becomes Patricia Violence; bassist Isaac Andreason becomes Miss Treat; guitarist and vocalist Chris Heer becomes Suzie Slaughter; and Dakota Seven becomes Daisy Chained.

"The band formed the summer after the members graduated high school in Aug. 2019," reports Nika Bartoo-Smith (*Daily Emerald*). "Andreason is credited with bringing the idea of drag to the band, although who thought of combining the words drag and punk to create the name 'DR/UNK' is a bit of a debate. The band highlights the intersections of drag and punk through its performance — punk

SPOON BENDERS



SPOON BENDERS

Spoon Benders are an up-and-coming garage/psych punk band out of Portland. Their debut album *Dura Mater* was forged in studio and on stage one year before the COVID-19 shutdown. Inspired by bands such as Goggs, the Pleasure Seekers, Black Sabbath, Thee Oh Sees, and the Stooges, they have managed to create a diverse and highly dynamic sound that promises to hold your undivided attention.

music has roots in pushing boundaries and questioning gender norms. The genre is known for dark makeup on people of all genders and political songs. DR/UNK's music is definitely that."

CANDY PICNIC

Eugene's Candy Picnic released its first six-song EP titled *Garage Sounds* in November of 2019.

\$15 advance, \$18 day of show. Doors open at 7:00 pm and showtime is 8:00. ★

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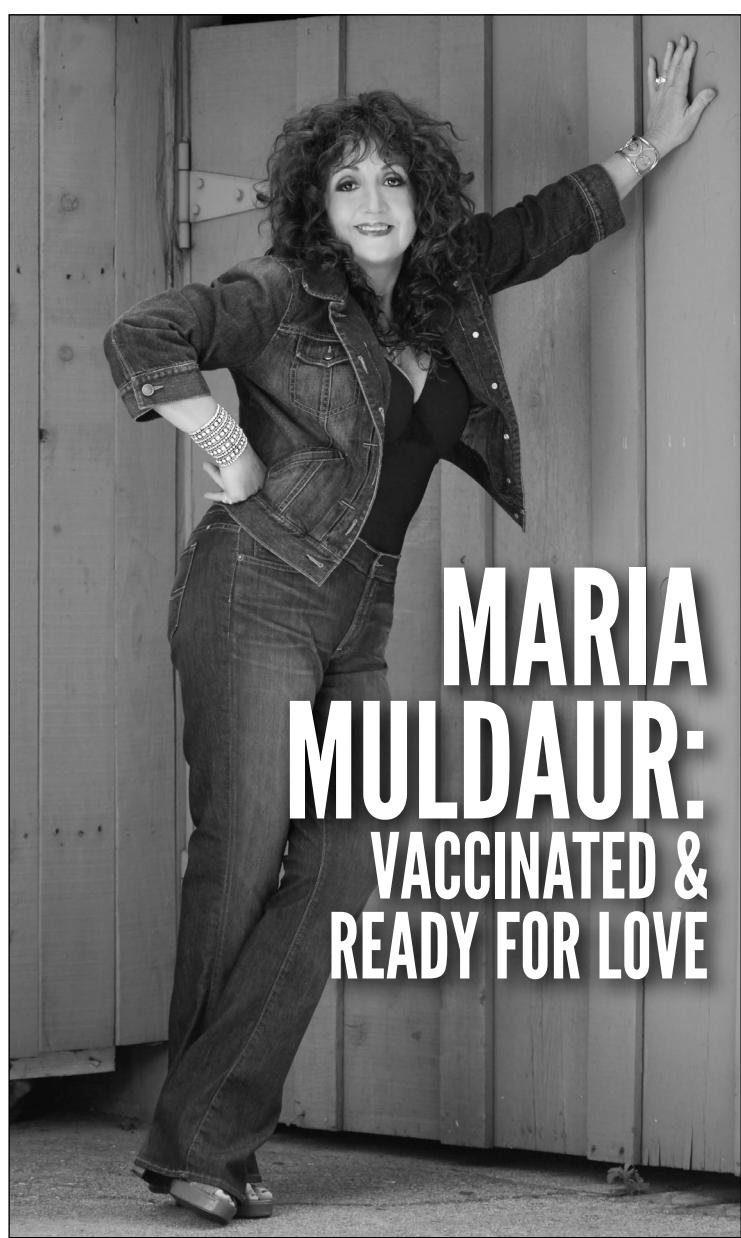
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MARIA MULDAUR: VACCINATED & READY FOR LOVE

On Friday, April 8, North Coast Music and the Community Center for the Performing Arts proudly welcome Maria Muldaur back to the WOW Hall. Opening the show is the duo A to Z (Alan Glickenhaus & Zane Heifner).

Maria Muldaur is best known for her 1974 mega-hit "Midnight at the Oasis", which received several Grammy nominations, and enshrined her forever in the hearts of Baby Boomers everywhere. Yet despite her considerable pop music success, her 50-year career could best be described a long and adventurous odyssey through the various forms of American Roots Music. During the folk revival of the early '60s, she began exploring and singing early Blues, Bluegrass and Appalachian "Old Timey" Music, beginning her recording career in 1963 with the Even Dozen Jug Band and shortly thereafter, joining the very popular Jim Kweskin Jug Band.

In the years since "Midnight at the Oasis", Maria has toured extensively worldwide and has recorded 45 solo albums covering all kinds of American Roots Music, including Gospel, R&B, Jazz and Big Band (plus several award-winning children's albums), and settling comfortably into her favorite idiom, the Blues.

Maria has recorded and produced on-average an album per year, several of which have been nominated for Grammy and other awards. Her critically acclaimed 2001 Stony Plain Records release, *Richland Woman Blues*, was nominated for a Grammy and by the Blues Foundation as Best Traditional Blues Album of the Year, as was the follow up to that album, *Sweet Lovin' Ol' Soul*. Her timely 2008 album, *Yes We Can!*, featured songs from some of the most socially conscious songwriters of the past half century and featured her "Women's Voices for Peace Choir" -- Bonnie Raitt, Joan Baez, Jane Fonda, Odetta, Phoebe Snow, Holly Near and others.

For her 2009 release, Maria revisited her original Jug Band roots, teaming up with John Sebastian, David Grisman and Dan Hicks. *Maria Muldaur & Her Garden of Joy* garnered Maria her 6th Grammy nomination, and was also nominated for Best Traditional Blues Album of the Year by The Blues Foundation. In 2011 Maria released *Steady Love*, returning to her much-beloved New Orleans to record a contemporary *electric* Blues album. *Steady Love* reached #1 on the Living Blues Chart, and garnered her another nomination for Best Traditional Female Blues Artist from the Blues Foundation.

In 2012, for her 40th album, Maria produced*First Came Memphis Minnie*, a loving tribute to the pioneering Blues woman who inspired and influenced so many female Blues artists who followed in her footsteps. Maria received her 6th Grammy Nominee for best Blues Album in 2019 -- and a Lifetime Achievement Award from the American Music Association. Most recently, Muldaur found kindred spirits in New Orleans' combo Tuba Skinny and a collaborative album, *Let's Get Happy Together*, was issued by Stony Plain in 2021.

Portland's Alan Glickenhaus is a multi-instrumentalist probably best known for his band Higher Ground. Zane Heifner played bass in Eugene's Whiskey Creek String Band.

Tickets are \$25 in advance, \$35 front row, \$30 second row, and \$28 day of show. Doors open at 6:30 pm and showtime is 7:30. ★



mssv HAURA TOUR 2022 (MIKE BAGGETTA, STEPHEN HODGES, MIKE WATT)

On Saturday, April 23, the CCPA proudly welcomes to the WOW Hall mssv (Mike Baggetta, Stephen Hodges, Mike Watt) along with special guests The Bad Places.

No less an authority than Nels Cline, the high priest of art-rock guitarists, has called Mike Baggetta a "guitar poet." That poetry, alternately gnarled and flowing, is on fine display in *Main Steam Stop Valve*, the second album by (and the decompressed namesake of) mssv, an experimental rock trio featuring Baggetta, the legendary punk bassist Mike Watt, and the versatile drummer Stephen Hodges.

The collaboration began when Watt, of The Minutemen fame, joined Baggetta and seasoned session drummer Jim Keltner to record an improvised jazz-rock album called *Wall of Flowers*, an eight-track romp from pastoral splendor to urban din and back again. When Keltner declined to tour, they brought in Hodges, whose credits as a player include Mavis Staples,

Tom Waits and David Lynch, not to mention *Contemplating the Engine Room* with Watt.

Solidified as mssv — some heretofore unimaginable hybrid of a punky power trio and a dreamy experimental rock band — they released *Main Steam Stop Valve*, which blends industrial vigor and impressionistic languor into a lingering impression of "pressure, combustion, power, and hissing clouds of sonic poetry," as *Premier Guitar* said. *Rolling Stone* calls it, "...vintage twang in service of Americana-meets exploratory Jazz-psych..."

From the throttled surf guitar of "The Mystery Of" and the glimmering post-rock of "Every Growing Thing" to groovy, songful numbers like "Old Crow", there's no telling which way the band will turn at any given moment, a proposition that becomes a promise when they break down and reassemble these songs live, with an instinct for restraint and an

openness to anarchy.

THE BAD PLACES

The Bad Places are a timeless yet innovative rock-n-roll band, born on the streets of Salem. Muscular and melodic, they have a refreshing unique sound guaranteed to appeal to all walks of life.

Weathered by time, addiction, love, heartbreak and hope, these seasoned players have real stories to tell.

Putting priority on the art of songwriting and sincerity of words, The Bad Places make good on a promise to preserve old school rock-n-roll!

Featuring former members of The Koozies, Dry County Crooks and Sickman, The Bad Places are Vinny D (guitar, vocals), Kera Boaz (vocals), Ted Morrison (bass, back-up vocals) and Jayson Breeton (drums).

Tickets are \$20 in advance, \$25 day of show. Doors open at 7:30 pm and showtime is 8:00. ★

ANGEL GOT HER WINGS

By Janelle Krinsky

I first met Kassiah Bishop when she was an eleven-year-old middle school student. I was a regular substitute teacher at her school. I noticed how beautiful and happy she was alongside her identical twin sister, Kaleah.

A few years went by until we met again. Kassiah was a volunteer at the WOW Hall, as well as a manager of the snack bar. My first impression of the twins in their roles at the CCPA, was that they are what are called "Aloha Ambassadors". In Hawaii, Aloha Ambassadors are the members of an organization or event who greet visitors, make sure all visitors are comfortable, that their needs are met and, most importantly, that they feel welcome.

Kassiah and Kaleah were the Aloha Ambassadors of the WOW



KALEAH BISHOP, CALYN KELLY, KASSIAH BISHOP

Hall. They gave love and light to all who entered our doors. I do not recall any other such individuals that filled these shoes.

We are all greatly saddened that Kassiah has gone on to join her band of angels on the other side. She worked tirelessly and gave of herself selflessly for many years at the Hall. She devoted thousands of hours of her time because she loved the Hall so much. We all wish her many blessings in her new great adventure and offer our love and support to her

twin sister Kaleah and her family. From the bottom of our hearts, we give our deep gratitude, Kassiah, for being present in our lives.

"There are some people who have sun inside them. It's hard to explain. Their presence just brightens your world. It's not about beautiful smiles. They have an internal being that sheds light and feels like the sun on your cool face. It's a calm energy; inner peace. Confidence and self; not wanting anything back. It is sun." - Author unknown. ★



PAUL CHERRY'S NEW FLAVOUR

On Thursday, March 31, the Community Center for the Performing Arts proudly welcomes to the WOW Hall singer-songwriters Paul Cherry, Dougie Poole and Sedona.

Through pining comes purpose. Paul Cherewick, monikered Paul Cherry, makes a departure from pining for an unrequited love on his debut LP *Flavour* toward the hunger for creative fulfillment on *Back on the Music*. "Bouncing off the bottom: this pattern is the problem..." is the melancholic opening line of the new album, a

ern takes on pop jazz from Michael Franks, Paul McCartney, Jeff Lorber and Donald Fagen.

DOUGIE POOLE

Brooklyn's Dougie Poole puts his eccentric stamp on country music, melding eerie D.I.Y. bedroom pop textures with a love for classic honky-tonk and lonesome, earthy songwriting. His self-released, home-recorded debut, *Wideass Highway*, earned him a contract with Wharf Cat Records, which issued his more expansive follow-up, *The Freelancer's Blues*



meandering meditation on the life of an artist: chasing inspiration, finding community, and the struggle to maintain both. Paul Cherry's music evokes a love for sunny '70s and '80s grooves. Buried beneath cynicism and introspection is a winking optimism.

Cherry began his musical journey in a small suburb of Detroit, playing banjo and guitar into his teenage years. His love for making music brought him to Chicago, where he studied classical composition at the university. It wasn't until winter of 2015 when, holed up in his apartment (a converted storefront space without windows in the heart of Chicago's Humboldt Park) that the Paul Cherry sound emerged. Focused sharply on teaching himself the piano, playing through the jazz standards of *The Real Book*, jazz chords and melodies laid the foundation of Cherry's signature sound -- as evidenced on the *Flavour* LP -- at times cross referencing more mod-

ern takes on pop jazz from Michael Franks, Paul McCartney, Jeff Lorber and Donald Fagen.

Originally based in Providence, Rhode Island, Poole moved to Brooklyn and immersed himself in New York's indie underground, pairing his old-school country influences with synth-pop and experimental music. Crooning in a low baritone over drum machines, steel guitar and ambient synths, he established a sort of bedroom country vibe with his 2016 *Olneyville System Special* EP, then doubled down on the atmospheric approach for his 2017 debut, *Wideass*

Tickets are \$15 in advance, \$17 day of show. Doors open at 6:30 pm and showtime is 7:30. ★



WOW HALL AWARDS BALLOT EXTENSION

The WOW Hall Awards ballot deadline has been extended to April 15.

A ballot published in the January-February WOW Hall Notes had a deadline of Feb. 15 for submission. However, the COVID surge brought on by the Omicron variant resulted in the loss or rescheduling of several events and that meant a lot fewer opportunities for people attending events to vote.

So please, pick up a ballot and vote for your favorite WOW Hall performers of 2020-21. One lucky person will win a gift certificate good for \$35 worth of WOW Hall events. ★



COMMUNITY GATHERING Sunday, April 10

Please join us for our next Community Healing Gathering on Sunday, April 10, from 2:00 to 4:00 at the WOW Hall.

On April 10 we will explore the topic of Community Belonging with poetry, music, storytelling and discussions. We hope participants will leave with a greater sense of belonging and feel even more welcome at the WOW Hall. Participants will be invited to contribute to a community comment board. There will be refreshments and informal conversations following the program.

Suggestions are welcome. Please email info@wowhall.org. ★

REMINISCENCE OF AN EARLIER TIME

By Gordon P. Hoerauf

Back in the day, as they say, the WOW Hall was used for dances every Saturday night. They were ran by my Uncle Al (Albert Burian), my mother's older brother. From the late 50s into the late 60s they drew huge crowds of enthusiastic dancers. There was a live band consisting of a woman and two men set on a small platform at the front of the hall. Alongside was a flip chart of the dances they would play that night. Along with the usual dances like the waltz, polka and fox trot there were dances probably unknown today. I remember two, the John Paul Jones and the Schottische.

At intermission my parents (Paul and Arlie Hoerauf) and my aunt and uncle (Royce and Esther Burian) would sell coffee and homemade cake and pie in the basement. Mom would bake cakes and pies all day for that night. My brother and I, in our early teens, would ride to the WOW Hall with our folks and walk to the Heilig or McDonald Theater to see a movie. After the movie we would walk back and help clean up before going home. This went on for several years until I was in high school and found better pursuits for a Saturday night.

I learned to dance at the hall. I would dance with my mom or my aunt. I learned how to waltz, polka, fox trot and the Schottische. I never danced the John Paul Jones. I vividly remember one regular, "Pop" Carlson. He and his wife danced every dance with gusto. He was a big man with the biggest flattest feet I ever saw. When his feet hit the floor, it was the loudest slap you ever heard. It was almost as loud in the basement as it was in the hall. He really had a good time and definitely got his money's worth.

Later in about '67 my wife and I would go over to help. My wife acted as the "Hat Check" girl. It cost a dime to check your hat and/or coat. She got to keep the dimes. I helped set up and serve during intermission and clean up after. That only lasted a year or so.

I'm not sure when the dances ended, probably in the late 60s. I'm 75 now and starting to realize that memories not written down are memories lost. This is my personal recollections of a different time in the history of the WOW Hall. ★

TICKET OUTLETS

WOW HALL BOX OFFICE

PHONE: (541) 687-2746

TICKETWEB

www.ticketweb.com

U of O TICKET OFFICE

U of O Campus - (541) 346-4363

CCPA COVID-19 POLICIES

Until further notice, in the interest of community safety, the W.O.W. Hall will be requiring all patrons of all ages to provide **proof of COVID-19 vaccination or proof of a negative COVID-19 test** taken within 48 hours of any event. Home tests are not accepted. For the foreseeable future, **masks will be required everywhere within the facility** and any hosted outside space where social distancing is not possible for all individuals at all times except where specifically posted mask restrictions are relaxed for activities such as concessions. Anyone visiting the W.O.W. Hall voluntarily assumes all risk associated with exposure to COVID-19, and agrees to abide by all policies as well as posted and/or verbal direction by W.O.W. Hall staff. Thank you for supporting the W.O.W. Hall and for helping to keep each other healthy and safe.

COMING IN 2022

Saturday, May 7
Terapin Flyer

Tuesday, May 17
Wishbone Ash

Friday, May 20
The Texicana Mamas

Sunday, May 22
Bad Bad Hats & The Ophelias

Wednesday, June 1
Mike Love & the Full Circle

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Get Fried Rice/Ruby Brew
Grateful Web • Gung Ho Productions
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Kush Trading Co. • Lane Arts Council
Lane County Cultural Coalition
Mezza Luna • Native & Urban Gardens
Ninkasi • Off The Waffle
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Oregon Community Foundation
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Sherwood Farms • Springfield Creamery
Sundance Natural Foods • Taco Bell
The Healthy Pet • TicketWeb
Twenty After Four • Waldport Realty Co.
Willard C. Dixon, Architect, LLC
Wright Lumber Inc

★ MARCH-APRIL ★

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
		CCPA Board Of Directors Meeting 7:00 pm via Zoom			Andy Woodhull (A and R Productions rental) Comedy Doors 6:30 pm, showtime 7:30 \$20 advance \$25 day of show andywoodhull.com/ www.facebook.com/TheShakyHarlotsmusic/ 19	The Shaky Harlots Los Gondos The Macks Buddy Wynkoop Rock Doors 7:00 pm, showtime 8:00 \$12 advance \$15 day of show www.facebook.com/TheShakyHarlotsmusic/ 19	
13	14	15	16	17	18	Alamance, Fireball Sunset 2106 Micky Wickd Rock Doors 7:00 pm, showtime 8:00 \$8 advance \$10 day of show www.facebook.com/AlamanceFireballSunset2106 26	
20	Volunteer Orientation 7:00 pm	Help Spoon Benders Dr/unk Candy Picnic Punk Rock Doors 7:00 pm, showtime 8:00 \$15 advance \$18 day of show spoonbendersband.com 22	21	22	23	24	
27	28	29	30	31	April 1	2	
3	4	5	6	7	8	Maria Muldaur A to Z Blues/Rock/Old-Time Doors 6:30 pm, showtime 7:30 \$25 advance \$28 day of show, \$35 front row \$30 second row https://the-aquadolls.com/ 9	
10	11	12	13	14	15 & 16	FURTHERMORE with 2 nights of ONE-EYED JACK & tba (Euphoric Reality Productions rental) Doors 6:30 pm, showtime 7:30 Tickets \$10 advance, \$12 day of show https://www.one-eyedjack.net/	
17	18	19	CCPA Board Of Directors Meeting 7:00 pm via Zoom			Classes & Workshops Mondays: Dance Empowered with Cynthia Healey 5:30 – 6:30 pm	
24	25	26	Tuesdays: Coalescence: Community Ecstatic Dance Doors 5:00 pm, Somatic Lab 5:15 Music 6:00–8:00 pm			Wednesdays: Dance Empowered with Cynthia Healey 5:30 – 6:30 pm	
21	22	23	Saturdays: Dance Empowered with Cynthia Healey 9:00 – 10:00 am			Sundays: Coalescence: Community Ecstatic Dance Doors 10:00 am, Somatic Lab 10:15–11:00 Music 11:00–1:30	
28	29	30	mssv (Mike Baggetta, Stephen Hodges, Mike Watt) The Bad Places Rock Doors 7:30 pm, showtime 8:00 \$20 advance \$25 day of show			Music of Cream: Disraeli Gears & Clapton Classics Tribute to Cream Doors 7:00 pm, showtime 8:00 \$20 advance \$25 day of show www.musicofcream.com	



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